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showing the model in all its stages of transformation, while the notion of uniting the strophes in pairs by the same rime is often preserved (see BARTSCH 'Chrestomathie prov.' col. 27 ss.). The envoy of the chanson corresponds to the ephymnium of the sequence, which is addressed as a direct invocation to the saint. Further, the independence of the Italian canzone is due to an imitation of the original form of the sequence, after the French and Provençal poets had adopted the model of the transformed sequence. So also the *pastourelle* derives probably from the sequence, while the *ballade*, supposed to be certainly of popular origin contains often, as in CAVALCANTI, a proem and an ephymnium. It is a recorded fact that there were dances in honor of the Virgin, and the close connection which is above revealed between the religious and the profane lyric receives additional support in the etymology assigned by M. GASTON PARIS to *trouver* (TROPARE). The *lai*, long since admitted to be derived from the sequence, is probably a masculine doublet of the word *laisse*, both words meaning 'a bundle of verses.'

The regular Latin lyric type, having equal verses and strophes, and a refrain, gave rise to the French *romance*. This type, conformable to the law of regularity, was often extended to the pastourelles and chansons, even to the addition of the refrain. From the chanson the ballade differed in having two additional and equal strophes, the one before (*réponse*) and the one after (*tornada*), like the proem and ephymnium of the sequence. But sometimes instead of the *réponse* a second *tornada* was added, and thus two *tornadas* of three verses each close the poem, one being the envoy. Supposing the poem composed of two quatrains, the two *tornadas* added would build the *sonnet*, an explanation supported by the two airs of the ballade and of the sonnet, and rendered plausible by a quotation from ANTONIO DA TEMPO, who calls the *tornadas volte*, the name of the strophes of three verses in the sonnet.⁵

So also the *rondeau*, which consisted of a

⁵ The popular evolution of the sonnet from the strambotto, supported by BIADENE, was reviewed in the MOD. LANG. NOTES, vol. iv, cols. 302-309. BIADENE argued along the lines of the autochthonous theory everywhere disputed by M. KAWCZYNSKI.

réponse, strophe and envoy, was modelled on the sequence. The *réponse* was finally reduced to a single line beginning each of the three parts, as illustrated by DA TEMPO. The *rondeau* had but a single melody. The *aubade* seems to be also a form of a sequence, the "matins" of the monks while the *motet* has an apparent likeness to the *frotola*.

Delaying a moment on the subject of the refrain, M. KAWCZYNSKI notes its appearance first in the choruses of ÆSCHYLUS. The Romans gave it a precise form, and thus the formation and etymology of the *romance* are explained.

As is seen from the above summary, the views of M. KAWCZYNSKI are both logical and ingenious. His whole work is remarkable for its concise and systematic development, and while his main positions are sure to provoke a determined opposition, his explanations of the types of Romance verse and poetry seem too strongly entrenched to be seriously undermined.

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CORRESPONDENCE.

MATERIAM SUPERABAT OPUS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In your March number Prof. J. P. FRUIT proposes a quotation from OVID—*materiam superabat opus*—as "a good motto for æsthetics." He also speaks of a "test question" and a "handy rule," and asserts unqualifiedly that it is "the workmanship and not the material that constitutes art."

With the merits of the accompanying dictum upon art I am not now especially concerned, but I do most earnestly protest against any such summary attempt to pack the whole science of æsthetics into a single abstract formula. For my own part, I have been accustomed to conceive of æsthetics as a department of knowledge having a distinct history and dealing with a well-defined range of subject-matter, as a science, in fact, almost or quite coördinate in extent and importance with ethics, logic, psychology or political economy. That it is a branch of homiletics, as your correspondent implies in his 'modest exception' to Prof. FRUIT's article (MOD.

LANG. NOTES vol. v. col. 252), or that it is a kind of vague, unscientific groping in the dark, as Prof. GUMMERE appears to assume in the Introduction to his 'Handbook of Poetics' (page 4), I have never been able to believe. The science of æsthetics presents a range of facts, principles and conceptions as definite at least as are those of philology; and, I may add, the necessity for 'preaching' is about as obvious in the one department of knowledge as in the other. Assuredly if the specialist in philology would gasp and stare at an attempt to explain the origin of writing by, let us say, the principle involved in OVID, 'Epist.' iv, 10, the specialist in æsthetics may be pardoned a similar breach of manners when he sees a whole body of scholarship upon which he has expended considerable time as student and instructor suddenly dwindle into the tail of a dogma. Why should the scholar be less scrupulous about the scientific character of his working basis when he is discussing the existence of a movable accent in O. H. G.?

I do not, of course, wish to be understood as questioning the scholarship of Prof. FRUIT or of any one else, but simply as protesting against the common assumption that complex problems in aesthetics may be solved out of hand by the application of a 'handy rule' or a 'test question.'

FRED N. SCOTT.

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BRIEF MENTION.

LECTURES BY PROFESSOR BELL.

We take pleasure in calling the attention of our readers to the following circular letter of Dr. HARRIS, Commissioner of Education:

DEPARTMENT OF THE INTERIOR, BUREAU OF
EDUCATION, WASHINGTON, D. C.

December 10, 1890.

*To Presidents of Colleges and Universities in
the United States:*

It is assumed that language instruction in colleges and universities, so far as it relates to living tongues, is based on the system of "visible speech," invented by Mr. Alexander Melville Bell, and that by its aid the pronunciation of a dialect can be conveyed in writing by one who has learned the sounds, to another person who has never heard the sounds, with reasonable accuracy. The object of this letter

is to state that a rare opportunity is now presented to a limited number of higher educational institutions to avail themselves of the direct teaching of Mr. Bell through a lecture in elucidation of visible speech. All teachers of comparative philology understand this system, but, perhaps, can learn something in regard to the method of teaching it, by seeing the method employed by Mr. Bell himself. I may state that the inventor of this system does not require any compensation for his lecture, but is willing to engage during the coming season, January to June, 1891, to give a free lecture on the subject named. Applications should be addressed to Mr. Alexander Melville Bell, 1525 Thirty-fifth street, N. W., Washington, D. C.

W. T. HARRIS,

Commissioner.

N. B.—In reference to the annexed letter, Mr. Bell begs to state that, for Colleges, etc., near, and to the south of, the District of Columbia, early dates should be selected, and immediate application made, in order that visits may be serially arranged.

In a course of lectures announced by Mr. THOMAS DAVIDSON, 239 W. 105th St., New York, we note the following subjects which are of special interest to workers in modern languages:

- i. *On mediæval subjects:* 1. The Revival of Thought in the Thirteenth Century; 2. The Teachers of Dante; 3. The 'Convivio' of Dante; 4. Dante's Guides in the Spirit World; 5. The 'Nibelungen Lied.'
- ii. *On modern subjects:* 1. Shakespeare's World and its Limitations; 2. Orestes and Hamlet; 3. The Ballads of Scotland (with Readings); 4. The Present State of Thought.

Of these suggestive topics, "The Teachers of Dante" is perhaps the most important, since the writer here endeavors to ascertain just what authors the poet had read and who had exercised a special influence on him. In connection with the growing interest in the study of the *altissimo poeta* in America, we may remark that Mr. DAVIDSON's lectures on Dante last winter at the Brooklyn Institute were attended by an average of three hundred persons, and that a meeting for the organization of the American Dante Society was held at Columbia College, N. Y., on the 28th of November (1890), when Dr. THEODORE W. DWIGHT, President of Yale University, made an address, which was followed by addresses from Drs. M. R. VINCENT, W. T. HARRIS,